3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

MUSICAL INSTRUMENTS.

534 The Ainos are not a very musical people, and the only instrument that can positively be identified as their own is a kind of Jew's harp made of bamboo. Fig. 80

Fig. 80.
A MOKURI PLAYER.

shows this instrument and how it is played. The one in the Museum collection measures 5¾ inches in length.

There is a kind of five-stringed guitar, which I have only seen figured in books. At the Sapporo Museum there is a three stringed instrument, but of quite a different shape. The former, known as the *tonkari*, has been described by Dixon in the "Chrysanthemum Magazine," of 1882, where there is an excellent illustration; but since that publication is not now accessible, Fig. 81 is copied from a Japanese *makimono* belonging to Dr. G. Brown Goode. Mr. Blackiston, in speaking of this instrument, says it was mentioned by a Japanese traveler in Yezo long before the Ainos from Saghalin took up their abode in Yezo, from which he infers that it was not introduced from Saghalin. It is not common, and in the course of my travels I was unable to discover a single one, although the instrument was known to the Ainos in different sections of the country.

Fig. 81.
TONKARI.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

126
301 about. The beads are of Japanese manufacture, the plate of unknown origin. Ainos of Yezo, 1888. 150706

The women are unwilling to part with their beads, which they seem to value either as heirlooms or as sacred treasures. Six dollars was once refused for a string smaller than this, although the people are extremely poor. All such ornaments have been obtained by trade with the Japanese, and many of them seem to be quite old. (A similar necklace shown in Pl. XC.)

Earrings.—Made of silver, with blue glass beads. Worn by the women. Specimens are of medium size, 3¼ inches in diameter, of Japanese manufacture. (Similar earrings shown in Plates XCIII and CIV.) Ainos of Yezo, 1888. 150707

Earrings.—Made of white metal. Worn by women; 2½ inches in diameter. Ainos of Yezo, 1888. 150708

126 *Wooden plate.*—A round plate with carved pattern inside. Diameter, 7 inches. Ainos of Yeterof, 1888. 150708

Wooden plate.—A round plate with carved pattern inside. Diameter, 7 inches. (See Fig 74.) Ainos of Yeterof, 1888. 150709

Wooden plate.—A square plate with rounded corners; inside carved; 12 inches square. Ainos of Yeterof, 1888. 150710

Wooden plates.—Two square plates, with insides carved. Respectively 9¼ and 8 inches square. (See Fig. 74.) Ainos of Piratori, Yezo, 1888. 150711

Winders for thread.—Flat pieces of carved wood of various shapes, used for winding thread. Ainos of Yezo, 1888. 150712

Teacup holders.—Patterned after similar articles used by the Japanese. Made of wood, carved. Ainos of Yezo, 1888. 150713

[301] *Cloth neck band and ornament.*—A simple band of blue-black Japanese cotton three-quarters of an inch wide, with button and button-hole to secure it around the neck. In front a nearly square flap hangs down about 1¼ inches, on which a small silver ornament is displayed. Worn mostly by children. Ainos of Yezo, 1888. 150714

Tattooing knives.—Ordinary Japanese knives with blades 3 to 3½ inches in length in plain wooden handles. One of the blades bent near the end. Ainos of Yezo, 1888. 150715

[304] *Kaba bark.*—Birch bark used to make the soot used in tattooing. The bark is burned and the soot condensed on a dish held over the flame. The soot is rubbed into the cuts on the face and arms, giving them a permanent somewhat bluish color. Ainos of Yezo, 1888. 150716

Wooden dish.—Oblong, with rounded ends. Length, 6 inches; width, 3½ inches. Ainos of Yezo, 1888. 150717

Chopsticks.—Made by the Ainos, who doubtless learned to use them from the Japanese. Ainos of Yezo, 1888. 150718

[412] *Needle.*—Used for making fish nets. Made of wood (See Fig. 85.) Ainos of Yezo, 1888. 150719

Mokuri.—A musical instrument played like a jew's-harp, except that the reed is made to vibrate by jerking the string with the right hand while the instrument is held in front of the mouth, not against the teeth, between the thumb and finger of the left hand, the cord pressing around the little finger. (See Fig. 80.) Ainos of Yezo, 1888. 150720

[534] *Bark dishes.*—Made of birch bark, the edges bound with bark fiber over strips of wood. Ainos of Yezo, 1888. 150721

[415] *Wooden spoons.*—Various shapes and sizes, with long handles often curiously shaped to represent small branches sharply bent at the joints. Used for cooking and for eating. (See Fig. 75.) Ainos of Yezo, 1888. 150722

Wooden flat spoons.—Shaped like small spatulas; upper surfaces carved. Used for eating. Length, about 7 inches. (See Fig. 75.) Ainos of Piratori, Yezo, 1888. 150724

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

The hairy people are fond, not only of their own, but of all 533
music, and their ear is acute enough to hit a tone or note when sung to them, and even to remember with more or less accuracy a short air after they have heard it two or three times. Many who have come in contact with the Japanese have learned from them songs of a totally different character from their own. Of my personal experience I can speak of a boy who, while I was sketching, heard me sing a few bars of the *Trovatore*. An hour or two later I heard him repeat this passage, certainly with an Ainu *libretto*, and somewhat Ainuized; but for all that he had managed to catch the melody, which showed that the lad must have had some musical instinct as well as a good musical memory.

The Ainu are remarkably quick at reproducing sounds 151
which are direct imitations of noises, cries of animals, &c., and it is instinctive in them, as when children they are not taught or trained to do so. The education of Ainu children is indeed 861
a thing far to seek in every way, and what they know is self-taught. Nature is their only school. The Ainu voice is pleasant, flexible, and very soft in quality. The men are 533
mostly baritone and bass, the women alto; but when singing, a falsetto is preferred to the natural voice, especially by the women, and this always without an instrumental accompaniment. Musical instruments are more than rare among the 534 ●
Ainu; indeed, I saw only one, which is now in my own possession. It is a black-stained wooden instrument, fifty-one inches in length and three wide. The upper part is flat, the under is half a cylinder scooped out by a knife, while five keys are fixed in the short neck, in which a cavity is cut, leaving a space for the strings to be tied to each key. The top is circular, and flattened on each side. One very small hole is bored exactly in the middle of the instrument and another is at the lower end, where the point of a triangular piece of leather, seven inches long, is passed through and fastened by a knot tied in the leather on the opposite side. The five strings, which are of *Ulmus campestris* fibre, are fastened to this leather piece and then to each key. A peculiarity of this instrument is, that it has two prism-shaped bridges, and they are placed at each end of the harmonic case. The Ainu call it *mukko*, which word, however, means only a musical instru-

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

534 ment; and as it is applied by them to all Japanese instruments of music, it shows that they do not distinguish very sharply one instrument from another. Though in my long journeying I found one of these *mukkos*, I was never able to discover any Ainu who could play on it, and the Ainu of Ishikari from whom I bought it told me that the man, the only one, who could play on it, was dead. This was unfortunate, as none of the others could tell me how he tuned it; and one old man, in attempting to solve the problem, broke three strings. Seeing that I was then quite unable to learn any of the tunes of the deceased Ainu Paganini I purchased the instrument, and found by cross-examining the natives that it was played by twanging the strings with the fingers, and not with a plectrum, as is the case with the Japanese *shamesen*. In the illustration I have faithfully drawn a front and a side view of this instrument, so as to give the reader an exact idea of its shape. The Ainu of Volcano Bay sometimes make bamboo jew's-harps for their children; but even those are very uncommon, so we might as well define Ainu music as entirely vocal. Ainu music is sentimental, and not displeasing, but it is monotonous, and continually repeats itself. It is difficult to establish a rule as to what order of intervals their music is founded on, as their progressions, modulations, and rhythmical effects are often so peculiar as to make it impossible to indicate them accurately by means of our musical notation; but the nearest approach to it is the diatonic minor scale. The Ainu are fond of chromatic intervals, and when their recital comes to an exciting point they make use of this method in a

A "MUKKO," OR MUSICAL INSTRUMENT.

SIDE VIEW OF THE "MUKKO."

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7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

VARIOUS RITES

Until work on the canoe was finished it was merely called a log (*saman-ni*) to avoid attention from evil spirits. When it was ready to be transported to the river, Shiramba Kamui and Wakka-ush Kamui were thanked and asked for further help. Two bunches of curled shavings were placed at the prow and two more at the stern. Formerly a backward-shaven *inau* and sometimes four small-winged *inau* were set up on the river bank. After launching, another prayer is said to Wakka-ush Kamui, who is, as we have seen, the deity of water. In these prayers to the Kamui of wood and water, the Ainu claim to be their grandchildren (*mitpo*).

The Bull-roarer

At Shiraoi in 1916 I saw a magical device which produced a booming sound and so may be called a bull-roarer. It looked like a spatula (*attush-para*) and was used to obtain a favourable wind for hunting deer. Some years ago in Northern Yezo I found a similar object called *rera-suyep* (wind-raiser). When I mentioned this to the aged Tekatte Fuchi she immediately imitated the swing of the arm and produced the sound of a bull-roarer. She remembered that in her childhood children were not allowed to swing a spatula lest by so doing they raised a storm. It was also said to arrest an epidemic. Landor (*Alone with the Hairy Ainu*, p. 288) describes flattened blocks of wood, elliptical at both ends, and from four to fifteen inches long. Some of them had carved designs, mostly circles. I have collected a number of specimens but none that would answer to his description.

The Fur of the Marten

It is related in legends that when an enemy was at sea, or out on the ice, hunting seals, a device to injure him was to assume the guise of a marten or sable and to curse him while dancing a *tapkara* on the shore. Spells to create a storm to sink a boat, or to break ice, were to be uttered while wearing gloves and leggings of marten fur.

Tattooing

Tattooing was a social custom rather than a religious or magical rite. However, it is believed to protect women from the entry of evil influences by way of the mouth and nose, and some account of it